

triforium is rather more developed than in that church, but is still far from perfect. The addition of the triforium completes the Early Gothic cathedral type, which we find in all its glory in the matchless presbytery of Ely. I must again express my belief that the vast triforium of that church, as well as Ramsey, is in fact the chief element of its beauty, and places them far above all churches with the comparatively insignificant passage we see at Lincoln. But I have treated at large on this point elsewhere,\* and it is not immediately connected with my present subject.

One main reason why there is at this period a far greater gap between cathedral and parochial churches than either before or after is to be found in the fact that this is just the point where vaulting is most imperatively necessary. We know that in the Norman style a vault over a large space is scarcely ever found,—never, indeed, until we approach the period of transition; and it is not only scarcely ever found, but is ideally very much better away. In the Continuous Gothic again, though the vault is continually found, and is always desirable to the complete perfection of the style, yet its absence is of comparatively little consequence on account of the noble substitute provided in the elaborate timber roof of low pitch or of a cradle form. But in the intermediate stage, the Early Gothic, the vault is both more necessary than at any other time, and has no such substitute provided; the choice is between vaulting on the one hand, and, on the other, either utter bareness and meagreness, or else, as at Llandaff and Ramsey, some form which is better in harmony with the requirements of an earlier or a subsequent period. Now, every one knows that one of the greatest defects in our national architecture is, that the vault is so extremely rare in parochial buildings. And it is no more common at this period, when it is most wanted, than at any other; indeed, it is still rarer than before or after. Hence the ordinary presence of the vaulted roof in minsters, and its ordinary absence in smaller churches, is more acutely felt as a marked distinction at this period than at any other.

We now come to the mode in which the distinction was effected, or rather, to a great extent, ceased to be effected, in the days of the Continuous Gothic; in the days when our parochial architecture was brought to the zenith of its perfection at Wington and Bannwell and Wells and Yatton, and when the builders of our greater churches produced every conceivable development of their own idea, from the unrivalled majesty of Winchester to the fantastic poverty of Gloucester. Now, my main position is, that at this period the two types of the minster and the parish church began, to a great extent, to converge. But I may be excused from enlarging on this point so much as I otherwise might, because I have, on the one hand, stated my view, succinctly, but I hope sufficiently, in my *History of Architecture*; and, on the other, I am at present engaged in working it out in detail for the *Archæological Society* of the county where the question must be principally studied. And if I can by this means induce any member of the society to study for himself those matchless churches of Somerset, I shall feel well pleased.

It certainly seems to me that there is now no essential difference between the two types of interiors. I suppose it will be granted me that St. Mary Redcliffe is to be considered as a minster in every respect, except the unhappy position of its steeple. But I also think that no one can fail to recognise that this magnificent building belongs essentially to the same class as the great parish churches of the county. Besides a certain increase in elaboration of work, the main difference consists in the presence of a stone roof, and the greater massiveness consequently given to the piers. These, it may be said, are considerable changes; but I do not know of any Early Gothic parish church which so simple a process could transform into the likeness of Ely or Lincoln. And every one must feel that the general notion of

Redcliffe is completely identical with that of Wington, or Yatton, or St. Stephen's in its own city. The great size of the clerestory is an individual peculiarity which it shares with Bath and a few other churches, but which is in no way essential to the notion of a Perpendicular minster, as may be seen by the notable instances of Canterbury and Winchester.

I say that the two types now converge; the parish church, with its fully developed clerestory and its marked horizontal and vertical divisions, approaches to the character of a minster; on the other hand, the minster, now that the triforium is banished, and the vault rendered less necessary, does not stand so much distinguished as before from the parish church. I do not put the nave of St. Mary's (Oxford) on a level with that of Winchester or Canterbury, but I think that few minsters of the second order would be entitled to despise it as one of their component parts. And this, although, like Taunton, it has not the same strong vertical lines as Yatton and Redcliffe. I think one cannot help feeling that St. Mary's, as a whole, is too large for its type, that it ought to have been a cross church, with a central tower and the other cathedral accompaniments; but were such the case, though objections might possibly be taken to the simple aisleless choir, I do not think any one could reasonably deny the nave to be fully worthy of its destination.

I hold, then, that, while in the Early Gothic, the distinction is by far the most marked in the interior elevation of churches, in the Continuous it is almost entirely confined to outline and ground-plan, that is, to the full development of the cross form. Internally there is only one specific type; with this qualification, that vaulting is almost an improvement, and that, where it is used, a less slender form of pier is necessary than that which is commonly found in the best Perpendicular parish churches.

I have thus endeavoured to point out some of the external points in which the difference between the two types of church exhibits itself. But I cannot help thinking that there is, beyond all this, something deeper, which, as I before said, I can recognize, but cannot define; something like what we use to call an *élan*, the exact nature of which I should be well pleased if some more metaphysical inquirer than myself should succeed in clearly explaining.

We have seen throughout that the approaches to a cathedral character in our parish churches are but few and feeble. Individual features we have seen not unfrequently occur which might have found their appropriate place in a minster, but the complete general effect we have found only in the individual case of St. Mary Redcliffe. And even there the transept aisles, the lady chapel, the magnificent vista of the nave and choir, are, to a certain extent, balanced by the deplorable misplacement of the tower, at once robbing the church of central lantern and western façade. But, on the other hand, it is by no means uncommon to find the case reversed, to find the abbey or the cathedral imitating the parish church. I have already alluded to this subject in connection with the fact that the collegiate churches of Northamptonshire do not architecturally differ from merely parochial structures; and since then I have worked the question out more at length when tracing the history of the most remarkable instance of the phenomenon, the extraordinary cathedral at Llandaff.\* Still I cannot refrain from calling attention to a few of the most conspicuous cases. Now nearly all our cathedrals exhibit the cross form in its most perfect state; but conventual and collegiate churches often depart from the general type. This is doubtless to be accounted for by the circumstance that many of the former, and a great majority of the latter, were also parochial: still it is a remarkable fact, as one would certainly have expected to find the inferior use yielded to the more dignified. One would not, indeed, expect to find every lord of a manor who founded a college of priests for the more solemn performance of divine service in his

parish church, to reconstruct the fabric on a cathedral scale; still less could we look for such a change from the not usually very wealthy chapters of such foundations. But it is surprising to find churches which have been seats of more ancient convents and colleges, and have been rebuilt on a vast scale and with no lack of ornament, retaining the inferior form. It was not want of funds which caused Dorchester to retain the meanest parochial type; its vast length is unbroken by tower or transept; and its unsurpassable arcades support neither triforium, clerestory, nor vault. Yet the size of the church, the wonderful beauty of detail, and the lavish expenditure of ornament, preclude all idea of its deficiencies or anomalies originating in inability or unwillingness in point of expense. The like may be said of Manchester Cathedral, for several centuries the seat of a wealthy chapter, and a large and noble church, yet not even cruciform. Smaller collegiate churches might be adduced to an interminable extent. \* \* \*

EDWARD A. FREEMAN.

#### THE HOLMFIRTH AND OTHER DEFECTIVE RESERVOIRS.

THE reservoir at Holmfirth, the giving way of which we noticed in our last, has been in a dangerous state for years. In many other places equal risk is being run.

We are not displeased to find that something like effectual alarm is being excited in various quarters, though, in all probability, not in those places where alarm and close investigation ought to lead to instant measures for security of life and property.

A correspondent of the *Stockport Advertiser*, while warning the inhabitants of the district from the Manchester reservoirs along the valley of the Mersey, by Stockport, of the risk, and cautioning them to look to the security of their reservoirs, says, "Are the owners of our large mills, and our corporation authorities, aware that some doubts exist in high quarters as to the safety of the Woodhead reservoir? Is it not the duty of our authorities to make instant inquiry on the spot? I am no alarmist, but, for Heaven's sake, if there be any doubt as to the safety of our lives and property, let these doubts be set at rest."

Such is the feeling and determination which ought to be excited throughout the country wherever there are reservoirs storing water for descent, whether through gorges, valleys, aqueducts, or pipes, and it will be some consolation for the losses already sustained, if future fatalities be thereby prevented by prompt and efficient measures, however costly.

#### APOTHEGMS.

IN your instructive periodical of the 14th, I find a good-humoured and well-verified answer to my apothegm on architecture, and submit the following to "P. De T."—

If "P. De T." would keep upon the earth,  
And be sincere, nor write in harmless north,  
He'd find A. P. is right about the "air"—  
Does he build otherwise? Echo cries Where?

#### CORRECTED APOTHEGM.

The Architect, who with artist's eye  
Rears mighty structures, massive, grand, and high,  
Leaves to the world the genius of his mind,  
And is a benefactor of mankind.

Allow me to submit one

#### ADDITIONAL APOTHEGM ON EPITAPHS.

If all the epitaphs of fond regard  
Be true, we read in every low churchyard,  
How bad the living are; how good who die!  
Alas! too many {rust} beneath a lie! A. P.

\* On Sunday week, an aqueduct which carries the river Roch across the front of the Littleborough tunnel of the Lancashire and Yorkshire Railway, immediately over the line, burst, owing to the great accumulation of water from rain during the night, and inundated the line, so as to prevent several of the morning trains from passing along it. A deep cutting of the line there was converted into a watercourse. Fortunately, the tunnel there having a rising gradient under the hills into Yorkshire, the water took an opposite direction, and the damage was easily repaired. A great number of excavators were set to work to cut a new channel by the side of the line for the river, and, before night, our line of rail was entirely restored to working order.

\* *History of Architecture*, p. 308.  
† Page 308.

\* *Llandaff Cathedral*, pp. 5-10.